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Francis Bacon

Foreword

by Sir Colin Anderson, *Chairman of the Board of Trustees*

This exhibition contains nearly half Francis Bacon's surviving works. The Trustees and Director are extremely grateful to all the lenders who, by their generous co-operation, have made it possible, and also to the many other people who have helped in one way or another with the preparation of the exhibition. In particular they would like to thank Mr H. R. Fischer and Marlborough Fine Art Ltd. for their unfailing helpfulness, and for enabling the Gallery to bring a number of works from abroad, most of which will be included in an exhibition to tour various of the principal public galleries in Europe and the United States. They are also especially grateful to Miss Erica Brausen, of the Hanover Gallery, who was one of the artist's earliest supporters and for many years his dealer, and who has made her unique photographic record of his work up to 1959 available to the organisers and has also given invaluable assistance in other ways. In making the selection, the Director was greatly helped by Mr R. J. Sainsbury, one of Bacon's foremost patrons, who allowed the Gallery to take advantage of his very extensive knowledge of the artist's work. Mr David Sylvester, Mr Robert Melville, Mr Roy de Maistre and Miss Diana Watson have also helped most generously with information for the catalogue. The catalogue entries have been compiled by Mr Ronald Alley.

Above all thanks are due to the artist himself for his wholehearted co-operation.

Introduction

by John Rothenstein, *Director*

Certain of the earlier paintings of Francis Bacon were once likened to 'vapours from a magic cauldron, condensing here and there into the wavering likeness of a human form, but about to dissolve and disintegrate again'. The comparison is apt, and of wider application than the writer intended, for there is something elusive about this artist's entire production.

At times it seems to me that I have it all in focus; then suddenly the collective image fades and I have to begin again, and by looking at the paintings, at photographs of them, to recapture what has been lost. This, I think, is the common experience of those who try to understand his ambiguous art. In discussing it his friends, even the least diffident, express themselves with diffidence. The elusiveness of the subject has discouraged critics—for comparatively little has been written about this constantly talked of painter—but what has been written has been exceptionally perceptive: the critics have been braced by the difficulties they have had to contend with. Mr Sam Hunter, Mrs Helen Lessore, Mr David Sylvester, Mr Robert Melville and Mr Stephen Spender have all helped to clarify the workings of the artist's complex imagination. One of these critics wrote that estimates of him were sharply conflicting and that he was regarded either as the most important painter Britain had produced for some generations or as a flashy sensationalist, exploiting an obscenely horrific iconography and indulging in wild extravagances of style. Eight years have passed since these words were written: today, although his reputation has vastly increased, there is still no sign of the emergence of an accepted estimate of his stature. Perhaps the present exhibition—an assembly of almost half of what survives of his mature production—will bring about some consensus of informed opinion—but I should not be surprised if it served only to intensify the division and to deepen critical confusion.

Francis Bacon was born, one of five children, at 63 Lower Baggot Street, Dublin, on 28 October 1909 (1910 and 1911 have hitherto been given as his date of birth), the son of Edward Anthony Mortimer Bacon and his wife Christina Winifred Firth Bacon. Francis—a collateral descendant of his illustrious Elizabethan namesake—has, so far as he is aware, no Irish blood; the family lived in Dublin because his father, a trainer of horses, was employed there. He was brought up in haphazard fashion—'I had no upbringing at all, and I used simply to work on my father's farm near Dublin,' he told me; 'I read almost nothing as a child—as for pictures, I was hardly aware that they existed.' For a while he was sent to Dean Close School, Cheltenham. Francis' father often travelled between Ireland and England; he himself early took travel in his stride. Presently he left home altogether and

wandered across Germany and France, living in Berlin, where he had his first glimpse of the corrupt metropolitan life that has so largely nourished his art, and in Paris, securing occasional commissions for interior decoration. By the late 'twenties he had settled in London and was making a fitful living as a designer of furniture and as an interior decorator. It was in this capacity that he first attracted some public notice. In a *Studio* of 1930, under the heading 'The 1930 Look in British Decoration', is to be found a note on Bacon's work with illustrations of the furniture and rugs he designed, and of the interior of his studio. It is interesting to note that the tubular base of one of his tables bears a close resemblance to the kind of railing that encloses some of his papal and politician-executive figures of the 'fifties, and the rugs hanging on the facing wall have abstract designs; these resemble some at least of the paintings he was making at the time. Among other commissions he designed furnishings for the dining-room of the house in Smith Square belonging to Mr R. A. Butler; these, however, were later bought by the Australian novelist Patrick White.

Ever since he left home he had been fascinated by reproductions of paintings, and somewhere in the later 'twenties he began to paint himself. He appears to have experimented with various styles, among them one based on those of Souverbie and Lurçat, in which he painted such subjects as pale dead trees in landscape and the like. But shortly afterwards he evolved the abstract style reflected in his rug designs; several paintings in a similar style feature in *Francis Bacon's Studio*, a painting by Roy de Maistre made in 1932. The studio represented was in Royal Hospital Road, Chelsea—one of a series he occupied about the turn of the decade; others were those in Queensbury Mews, South Kensington, and in the Fulham and Cromwell Roads. This painting and the recollections of a few friends testify to the existence of these early abstract paintings, but it is probable that most, if not all, have been destroyed. Roy de Maistre he came to know on his arrival from Australia in 1929 and a lasting friendship grew up between them. They showed their work together in the studio in Queensbury Mews.

Francis Bacon began to paint without having received any instruction whatever, and Roy de Maistre remembers his asking the most elementary questions: he knew, in fact, nothing whatever about the technical side of painting. He has scarcely practised drawing at all.

In several respects Bacon is surely the strangest phenomenon among major living painters, for he is not only self-taught but he seems to have possessed no unusual natural talent. I make the assertion with diffidence, because the painter's large-scale destruction of his work—almost total in the case of his early work—obscures any clear idea of what he was doing in the late 'twenties and early 'thirties. The few early examples known to me are marked by evident intelligence and imagination and an innate capacity for the actual application of the paint but by nothing of the rest of the conventional armoury of the painter. It is accordingly not surprising that he was far from evolving an adequate means of projecting a mind of terrifying power and extreme sophistication. I am thinking, for instance, of his *Crucifixion*, a drawing made in 1931, and even of *The Crucifixion* (No. 2), a painting made the following year, in which, however, his later development is faintly foreshadowed.

In 1936, however, he painted an *Abstraction from the Human Form*, which is clearly a first version of the centre panel of the Tate triptych *Figures at the Base of the Crucifixion* (No. 5), which was not painted until 1944. During the eight intervening years he either painted little or destroyed more than usual; the interruption of his work was no doubt partly due to the war—he served full-time in Civil Defence in London—and his statement to me that in the 'thirties he abandoned painting for considerable periods, sometimes for as long as a year, suggests that the first hypothesis is the more likely to be correct.

The writer of one of the earliest articles devoted to Francis Bacon (and one of the best), Mr Sam Hunter, stated flatly that his 'paintings all date from after the war'. The first illustration, however, to his article is *Figures in a Garden* (No. 4) which he dated 1937. This, however, is one of a mere dozen or so survivors of his pre-war work. Another otherwise very well-informed writer, Mrs Helen Lessore, refers to his painting of 1945-6 as 'the earliest'. It is relevant to note that the painter himself has stated emphatically and on more than one occasion that nothing he did before 1944 is of any value whatever. 'I began', he said to me, 'with the Tate's *Three Figures at the Base of a Crucifixion*.' These figures, according to a letter from the artist written in 1959, 'were figures for the Eumenides which I intended to use at the base of a large Crucifixion which I may do still'.

Whatever the merits of his earlier works, it is, I think, beyond question that this triptych expresses the imagination of the artist with an authority that belongs to none of its predecessors. The theme is evidently one that he had pondered long and deeply, for he took it up in 1944 exactly where he had left off in the study—since destroyed—he had made eight years before. This was followed, in 1945-6, with a painting of even greater power, *The Magdalene* (No. 8), which, although it is surely one of his master paintings, is scarcely mentioned by the writers on his work, an omission due, perhaps, to the fact of its belonging to a small and somewhat remote collection.

A third painting, *Figure in a Landscape* (No. 9), of 1945, is the first in which he evokes the sense of calamity that became so conspicuous a feature of his art. This tortured work, vaguely suggestive, perhaps, of a dead man with a machine-gun, was painted from a snapshot of a friend sitting dozing in a chair in Hyde Park.

With these three works and *Painting 1946* (oil and tempera) in the Museum of Modern Art, New York—but owing to its condition unavailable for the present exhibition—Bacon attained a sudden and formidable maturity.

His rejection of Christianity is not incompatible with an obsession with the Crucifixion that has endured for more than two decades, and the fact that it forms the subject of his latest major work tells us that it has not lessened its hold. The terrible dehumanized figures of the Eumenides and the Magdalene make an assault on our nervous system so overwhelming that they are impossible to forget. But in spite of the power of their imagery these two paintings represent an elementary stage in his development. The triptych, in particular, is in essence a drawing in which colour is used to heighten the effect of nightmarish horror, but the outlines are simply filled in, in an elementary fashion, with more or less uniform areas of paint. With *Painting 1946* and *Figure in a Landscape* he began to evolve a much more subtly evocative instrument of expression, and as he brought it nearer to perfection he has been able to depend less upon subjects in themselves horrible and to make a no less powerful assault upon the spectator's sensibilities by his treatment of more ordinary things. There was, however, nothing ordinary about the subject of *Painting 1946*, which portrays a clerical figure beneath an umbrella with, behind it, a huge carcass hanging. Discussing one day the imagery in his pictures I asked him whether this represented, for instance, some sort of relation between an aspect of spirituality and of carnality. 'Good gracious no,' he replied; 'I began that particular picture with the intention of representing a bird of prey alighting on a ploughed field. The carcass? Well, when I was a boy I used to be fascinated by butchers' shops.' These two pictures, *Three Figures at the Base of a Crucifixion* and *Painting 1946*, are the product of contrary procedures followed by the artist, the first of the retention in his mind over a long period of a particular, clearly defined image, the second of automatism and chance. He is capable of giving effect to the most precisely formulated intention or of abandoning such an intention—he does not begin a picture without one—in order to follow blind inspiration, when he becomes a sort of figurative action-painter working under the spell of the subconscious.

Bacon finds the utmost difficulty in formulating his aims and procedures. These we have often discussed, and the nearest he has given to a hint of an explanation is that 'What one requires is intelligence and awareness just to the edge, and beyond that to trust to instinct'. The only occasion when Bacon has written anything about painting was in response to an invitation to pay a tribute to Matthew Smith for inclusion in the catalogue of the retrospective exhibition brought together at the Tate in 1953. This runs as follows:

'Because I very much admire Matthew Smith, I am delighted to have been asked to write something about him, although I know I will not be able to do him justice. He seems to me to be one of the very few English painters since Constable and Turner to be concerned with painting, that is, with attempting to make idea and technique inseparable. Painting in this sense tends towards a complete interlocking of image and paint, so that the image is the paint and vice versa. Here the brush-stroke creates the form and does not merely fill it in. Consequently, every movement of the brush on the canvas alters the shape and implications of the image. That is why real painting is a mysterious and continuous struggle with chance—mysterious because the very substance of the paint, when used in this way, can make such a direct assault upon the nervous system; continuous because the medium is so fluid and subtle that every change that is made loses what is already there in the hope of making a fresh gain.
'I think that painting today is pure intuition and luck and taking advantage of what happens when you splash the bits[1] down, and in this game of chance Matthew Smith seems to have the gods on his side.'

It was during the 'fifties that symbolism tended to disappear and his subjects to become more ordinary. Two in particular, which continue to preoccupy him, are the pope and the dark-suited, white-collared executive-politician type, screaming or trying to scream or else shattered by some calamity. Bacon is an impassioned student of some of the old masters, of the late Rembrandt and Grünewald, but most of all of Velasquez. A number of the popes derive from Velasquez' *Innocent X* in the Palazzo Doria in Rome. 'Have you ever seen it?' I asked him. 'Never,' he replied; 'when I was in Rome I felt reluctant to look at it.'

Not all his popes, as has sometimes been assumed, have so august a derivation. To illustrate the article referred to, Mr Hunter took two photographs of parts of the miscellaneous collection of photographs preserved in Bacon's studio. Among these the Velasquez Pope is clearly to be seen, but there is also a photograph of Pope Pius XII being carried through the Vatican in his *sedia gestatoria*. The white peacock feathers in the photograph figure also, for instance, in *Pope with Fan Canopy* (No. 16). This and probably at least one other photograph of Pius XII have provided derivations for several of Bacon's Popes. One of these, not included in the present exhibition, is clearly a portrait of the same pope. About everything concerning Bacon there is the same ambiguity. The popes are painted in a grand Venetian fashion which again is ambiguous: his intention is oddly compounded of satire and reverence for a great tradition which, except on such equivocal terms, is beyond recovery. As characteristic as the popes are the conventionally dressed politician-executives, seen screaming or gesturing as though making a speech, but a speech made not to attentive multitudes but compulsively, and in solitude and darkness. Whereas

[1] This originally appeared as 'splash the stuff down'; the corruption was the responsibility of the amanuensis to whom the piece was dictated.

the popes sit on thrones the politician-executives sit, as a critic wrote, 'awkwardly on a bed as if in a hotel-room where there is nowhere else to sit'. Like the popes, they are often confined by railings or in a glass cage, and likewise surrounded by illimitable darkness. Many of them, too, have the insubstantial look of images projected on to transparent curtains, only their heads, and sometimes only part of their heads, being clearly defined. By the end of the 'fifties, however, his figures have taken on substance and emerged from the vast penumbra into the clear light of day, and the trappings of tradition, as well as the stage properties, the transparent curtains and the like, have been discarded. Instead of sitting on thrones or being confined by railings or in glass cages they sit, walk, sleep, clothed or naked, in bare modern rooms, with single pieces of commonplace furniture, unexpectedly placed or slightly distorted, nearly as expressive as the figures themselves. But these later figures, though they are seen in full daylight and among commonplace surroundings, are as disturbing and as unforgettable as their spectral and hysterical predecessors. More so, perhaps, for we were well warned by the stage-props he formerly used that we were looking at personifications of fear, of pain, of madness or disintegration. About the later figures, at first glance, there is nothing to prepare us for the contemplation of the awful vulnerability and the loneliness that they express, the sense of their being the victims of catastrophe, actual or impending. A pervasive sense, too, of 'privacy invaded'.

The element of sheer horror in Bacon's painting is too conspicuous to call for emphasis, but it has, it seems to me, sometimes been oversimplified both by his detractors and even by his most ardent advocates. Mr Alloway wrote of Bacon's 'fast-dating Grand Guignol' and his 'creaking melodrama', and Mr Melville that 'he discovers in the act of painting the felicities of the death warrant' and that he 'might be said to have covered the lamp-shades of his immediate predecessors with human skin'.

The element of Grand Guignol—which plays in any case a diminishing part in Bacon's work—is not the agent that chills the blood. On the contrary there is something reassuring about, for instance, his vapourizing heads, for we know that heads do not vapourize and that what we are looking at is a work of macabre fantasy. Fantasy can only chill the blood for a moment, but it is otherwise with the contemplation of certain aspects of reality. 'Human kind,' as T. S. Eliot truly observed, 'cannot bear very much reality.' It is the reality, not the fantasy, in the art of Bacon that horrifies.

We need so much of the equilibrium and fortitude we can command to face the disappointments, the bitterness, the fears, that are the necessary part of the human condition, that we cannot afford, except as an occasional luxury, the gratuitous contemplation of horror. Apart from medical students and nurses, people do not watch surgical operations, nor, psychologists apart, do people generally investigate the terrors from which, in order to preserve their sanity, they habitually avert their eyes. The subconscious into which they thrust what they dare not contemplate may be a legitimate and an inspiring field for the artist. It is the strictly contemporary fashion and the matter-of-fact treatment—in spite of the Grand Guignol and the many allusions to the art of the masters whom Bacon venerates—that prevent us from dismissing his art as fantasy and compel us, however reluctantly, to recognize ourselves and our own predicaments. There is a sense in which to look at a painting by Bacon is to look into a mirror, and to see there our own afflictions and our fears of solitude, failure, humiliation, old age, death and of nameless threatened catastrophe.

It is precisely because these apprehensions are presented to us in terms so entirely appropriate to our own time that they continue to haunt us so persistently. Bacon's contemporaries belong to generations that have seen the destruction of cities by bomb, the flight of whole peoples under the lash of fear, the concentration camps, the death camps and the rest. His power of making human anguish dramatically significant to our generation is due in part to the dignity and the sobriety of his treatment of all his subjects, however horrible, and to the extent to which he draws his imagery from the most characteristic and the most wide-spread art-form prevalent today: the photograph reproduced in the newspaper and on the cinema screen. However extraordinary the imagery of Bacon, it speaks to us intimately because it speaks a language familiar to us all; a language which, more than any other factor, has formed our way of seeing.

The way of seeing of most painters is in general based first on that of other painters and then upon observation of nature. Bacon looks attentively at the old masters (although his acutely critical faculty is not in the least inhibited by his reverence for their achievement), but he scarcely observes nature at all. When he is compelled to paint directly from his subject by accepting, for example, a commission for a portrait, he paints laboriously. A few portraits and nudes and, long ago, a few cabbages, is the sum of what he would seem to have painted directly from nature. Even in front of his subject he prefers to take hints from it, to use it as a point of departure, rather than as an object of intensive scrutiny. When Mr David Sylvester sat for him for his *Man Drinking* (No. 40), he sat at a table, he told me, with a mug before him, but he was not invited to raise it to his lips.

On another occasion when Mr Sylvester was sitting (the picture eventually became a pope), Bacon ignored his model in favour of a big-game photograph, not because the photograph resembled the model but because it had a certain texture that engaged his interest.

Bacon's direct observation of nature, then, is casual; it

is the photograph that serves as the window through which he looks at the world, and no living artist looks more avidly at certain aspects of it: the human face, the human body, the male body for preference, in which motion is actual or implicit, and an occasional dog or wild animal, and of course the vested ecclesiastic and the correctly dressed politician-executive. He even prefers, I think, to study the old masters through the medium of the photograph. But the photographs he uses most are those which he clips from the daily or the weekly press—his studio is littered with hundreds of them—and Eadweard Muybridge's volumes *The Human Figure in Motion* and *Animals in Motion*, which he used to study at the Victoria and Albert Museum before he could afford to buy them. This remarkable Victorian classic, showing nude men and women, as well as animals, in almost every conceivable posture, is to Bacon what his breviary is to a priest: he is able to find, in an instant, any one of the thousands of reproductions it contains. Fascinated as he is by photographs, he has never, he told me, taken photographs himself.

Muybridge he uses to suggest themes or to help him to articulate correctly figures in motion he has imagined. The clippings from newspapers and periodicals serve a different purpose: they reveal the dramatic strangeness of figures in motion. Showing me one of the clippings he values most, a crowd dispersing in panic across a square in St Petersburg during the Revolution, he said, 'Not one of these hundreds of figures looks remotely like a conventional figure; each one, caught in violent motion, is stranger and at first sight less intelligible than one could possibly have imagined it. Could anything,' he asked, indicating an off-balance L-shaped form in the foreground, 'be more utterly unlike the conventional concept of a man running?'

The photograph has not only helped him to perceive the actual forms of figures-in-motion, as caught by the candid-camera shot, and to avoid the still persisting traditional formulae, but it helped him, particularly during the 'fifties, towards the evolution of his highly personal way of projecting his imaginative experience. The predominance of grey, the blurred texture of the surface, the transitional postures of the figures, and the avoidance of forms which would give his pictures a monumental, static character, in particular rectangular forms placed parallel with the picture-plane, all derive from the photograph.

If the art of Bacon were no more than an equivalent in paint, however forceful and ingenious, of newspaper photographs of macabre events, it would be an art with shallow roots. But as has been indicated already, it has also nobler sources; besides Velasquez there is the late Rembrandt—from whom he learnt to fuse his forms with the surrounding space—there is Daumier—in fact he has looked at many masters with an intelligently acquisitive eye. The catalysts of his art are to be seen in abundance in his studio. Besides the innumerable clippings from newspapers and magazines there are reproductions of the work of a wide range of the old masters. Extravagant, he buys many art books, tears out the reproductions he wants, and the books, for which he has no further use, are eventually collected by the dustman. As a beginner he was indebted to Picasso, Léger and the Surrealists, as well as Lurçat and Souverbie, but the work of his maturity seems to owe nothing at all to any of his contemporaries. In fact, he is indebted to the literature no less than to the painting of the past. Bacon constantly rereads his favourite writers. They make a bizarre contrast, the candid-camera shots of current events, mostly sinister or calamitous, the ephemera tacked to wall and littering floor, and the volumes stacked on his bedside table: Aeschylus and other Greek dramatists (in English translation), *The Golden Bough*, Pascal, Shakespeare, Montaigne, Baudelaire, Nietzsche, Dostoievsky, and critical writing on many of these. It is such writers who through constant rereading have fed his imperious intelligence.

Bacon has often stated that his pictures are not intended to have a precise meaning, but they are 'an attempt to make a certain type of feeling visual'. The types of Bacon's feeling are manifestly tragic (he told me that he cannot recall a day when he did not think of his death); he believes that there is no life after death; but he does, however, believe in Hell—Hell is here and now.

However deeply he reveres the old masters, he is convinced that for the time being traditional forms are entirely played out, no longer an effective vehicle for conveying either feelings or ideas; that what is needed now is a kind of shorthand. 'What modern man wants,' he said, quoting Valery, 'is the grin without the cat,' the essential, without the traditional elaboration, the all-over finish to which people of today have become so resistant. He believes, like many another, that the proper study of mankind is man, but that if painters are once again to participate in that study they must look at man from unexpected angles, catch him off guard, and avoid saying a syllable more than they need to convey their meaning. Of all painters active today Bacon is perhaps the most keenly interested in humankind—though it be man in the hell of his situation.

If artists are once again to concern themselves with external reality—and surely man's interest in external reality and his urge to communicate ideas are too deep-rooted to allow us to doubt that eventually they will—it is unlikely to be by returning to the conventions of the past. By the arresting originality and dynamism of his view of the external world, an originality which owes much to his reliance on automatism and chance, to the audacity of his forays across the borders of rationality, Bacon may well portend the revival of an art that makes no claim to be self-sufficient but seeks instead to communicate some truths believed to transcend it.

Bacon is as original and independent a man as he is a painter. There is about him something of the dynamic amoralism that Nietzsche justified; few people live lives more detached from organized society and none has less thought of making of his art a vehicle of success, of acquiring either recognition or possessions; he is indifferent to both, provided he makes sufficient to maintain his 'impulsive, open-handed, noctambular existence'. The fate of his paintings after they have left his hands does not concern him. 'How can I take an interest in my work,' he asked me, 'when I don't like it?' The only interest he shows in his completed work is destructive: hundreds of his canvases have been slashed and burnt. Most of his friends must know the disquieting experience of hearing of the destruction of a painting which he and they have only recently discussed. Their disquiet—however natural—is needless. The hair's breadth distinction he draws between failure and success is as deeply convinced as it is ruthlessly acted upon.

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Lenders

Aberdeen, Art Gallery and Industrial Museum	14
Anderson, Sir Colin	3, 54
Arts Council of Great Britain	11
B., Mme	57
Bacon, Francis	81, 85, 90, 91
Batley, Bagshaw Art Gallery	8
Belfast, Ulster Museum	9
Birmingham, City Art Gallery	55
Bisgard, Dr and Mrs J. Dewey	43
Brass, Dr and Mrs Stanley	62
Brausen, Miss Erica	26, 34, 46, 45
Buffalo, Albright-Knox Art Gallery	25
Burden, Mr and Mrs William A. M.	22
Campilli, Dr Pietro	86
Chicago, Art Institute	42
Citkowitz, Lady Caroline	41, 44
Cochrane, Peter	4
Cooper, Mr and Mrs Harry C.	73
Denney, Anthony	38
Detroit, Institute of Arts	17
France, private collection	33
Freud, Lucian	76
Gates, Geoffrey	10
Germany, private collection	2, 7, 27, 50, 69
Grigg, Mrs Helen	12
Heinz II, Mrs H. J.	1
Hubbard, Mr and Mrs Anthony	58, 66
Jackson, Miss Martha	23
Kasmin Ltd., J.	53
London, private collection	13
London, Tate Gallery	5, 6, 18, 60, 80, 92, 94
Maistre, Roy de	93
Marlborough Fine Art Ltd.	32, 67, 82, 83, 87, 88, 89
Meyer, Dr M.	19
Montagu, Lady Elizabeth	74
New Haven, Yale University Art Gallery	31
New York, Joseph H. Hirshhorn Collection	37
New York, Joseph H. Hirshhorn Foundation, Inc.	28, 59, 61, 65
New York, Museum of Modern Art	20, 29
Norman, Mrs Torquil	72
Paris, Galerie Internationale d'Art Contemporain	24
Richter, T.	79
Sainsbury, Lord	35
Sainsbury, Mr and Mrs R. J.	21, 46, 47, 51, 56, 63, 64, 70, 71, 77, 78
Soby, James Thrall	30
Sperling, Mr and Mrs Milton	40
Switzerland, private collection	16, 49, 52, 68
Weinstein, Mr and Mrs Harold X.	48
Willoughby, Lady Jane	75
Zurich, private collection	15, 39

Catalogue

Note: All exhibitions are in London unless otherwise stated. Measurements are given in inches, height preceding width.

Abbreviations

C.A.S. Contemporary Art Society
Coll: Collection
Exh: Exhibition
I.C.A. Institute of Contemporary Arts
Lit: Literature
R.A. Royal Academy
R.B.A. Royal Society of British Artists
Repr: Reproduction

2

1 Portrait c. 1930

Inscr. 'F. Bacon'.
Pastel, 15¼ × 12½ in
Coll: Miss Diana Watson; Sotheby's sale, 30 July 1952 (16); Beaux Arts Gallery; K. J. Hewett; Lady Norton; Mrs H. J. Heinz II.
Exh: *Trends in British Art 1900-1954*, Guildhall Art Gallery, July-August 1954 (64); *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (1).

Bacon's earliest surviving painting dates from 1929; there are altogether only about a dozen surviving works from the pre-war period, including several gouaches and a drawing. Though some of the earliest show signs of the influence of Picasso, Léger, de Lurçat and Max Ernst, others, like this one, already have a very individual character. This work has sometimes been wrongly described as a self-portrait.

Lent by Mrs H. J. Heinz II, New York.

2 The Crucifixion 1932

Oil on canvas, 44 × 33 in
Coll: Sir Michael Sadler; Sadler sale, Christie's, 25 May 1945 (125) as 'The Crucifixion'; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Germany.
Exh: *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (2).
Repr: *Quadrum*, XI, December 1961, p. 58.

Recently known as 'Golgotha', a title which was not chosen by the artist and which he dislikes because of its melodramatic flavour; it was sold at Christie's in 1945 under the title 'The Crucifixion'.

During the nineteen-thirties Bacon exhibited very rarely and his paintings were known only to a small circle of artists and critics. He had single works in two exhibitions at the Mayor Gallery in 1933 and in January 1937 took part with Graham Sutherland, Roy de Maistre, Robert Medley, John Piper and others in a mixed exhibition of recent British painting at Agnew's.

Lent from a private collection, Germany.

3 Crucifixion 1933

Oil on canvas, 24⅛ × 19 in
Coll: Bought by Sir Colin Anderson from the Redfern Gallery 1946.
Exh: *Art Now*, Mayor Gallery, Oct. 1933 (2) as 'Composition 1933'; *Summer Exhibition*, Redfern Gallery, July-Sept. 1946 (229); *British Painting 1925-50: First Anthology*, Arts Council touring exhibition, 1951 (2); *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (2); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (43).
Repr: Herbert Read, *Art Now* (London 1933), pl. 61 as 'Crucifixion 1933'.

Owing to the fact that it was reproduced in Herbert Read's *Art Now* in 1933, this is the best-known of Bacon's early works.

Lent by Sir Colin Anderson, London.

3

4 Figures in a Garden c. 1936

Oil on canvas, 28¼ × 36¼ in
Coll: Miss Diana Watson; Sotheby's sale, 14 May 1952 (122) as 'The Fox and the Grapes'; Peter Cochrane.
Exh: *Young British Painters*, Agnew, Jan. 1937 (13) as 'Figures in a Garden'; *British Painting 1925-50: First Anthology*, Arts Council touring exhibition, 1951 (1) as 'Seated Figure'; *Francis Bacon*, I.C.A., Jan.-Feb. 1953 (3); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (41).
Repr: *Magazine of Art*, XLV, January 1952, p. 11.

Lent by Peter Cochrane, London.

5

5 Three Studies for Figures at the Base of a Crucifixion 1944

Oil and pastel on hardboard, each 37 × 29 in
Coll: Eric Hall; presented by him to the Tate Gallery 1953.
Exh: *Recent Paintings by Francis Bacon, Frances Hodkins . . . Graham Sutherland*, Lefevre Gallery, April 1945 (2) as painted in 1944; *Seventh Exhibition*, Anglo French Art Centre, Nov.-Dec. 1946 (6-8); *Francis Bacon*, Hanover Gallery, Nov.-Dec. 1949 (1-3); Venice Biennale, 1954 (British Pavilion, 54-56) as 'Three studies for a larger composition'; V Bienal, Sao Paulo, 1959 (Bacon 2).
Repr: *Horizon*, XX, Dec. 1949—Jan. 1950, facing p. 418; *Magazine of Art*, XLV, 1952, p. 13 (centre picture only); *The Illustrated London News*, 24 October 1953, p. 662 (the right-hand picture); *Kunst*, No. 5, February 1955, p. 147 (the right-hand picture).

When Bacon resumed painting in 1944 after an almost complete break of seven or eight years, these were his first completed pictures. The composition of the central picture was developed from a painting called 'Abstraction from the Human Form' which he had shown in a mixed exhibition at Agnew's in January 1937 (and which has been destroyed); it is as though he was picking up where he had left off.

He has stated, in a letter of 9 January 1959, that these works are 'sketches for the Eumenides [the Greek Furies] which I intended to use as the base of a large Crucifixion which I may do still'. However, Bacon's 'studies' are not made as direct sketches for finished pictures; he uses the word 'study' rather to imply that his paintings, although brought to a state of completion and valid in their own right, are not to be regarded as definitive statements.

The bandage around the central figure is said to have been derived from Grünewald's 'The Mocking of Christ' at Munich.

The Tate Gallery (6171-3).

6 Figure in a Landscape 1945

Oil on canvas, 57 × 50¼ in
Coll: Lefevre Gallery; Miss Diana Watson; bought from her by the Tate Gallery through the Hanover Gallery 1950.
Exh: *Recent Paintings by Francis Bacon, Frances Hodgkins . . . Graham Sutherland*, Lefevre Gallery, April 1945 (1) as painted in 1945; *Francis Bacon*, Hanover Gallery, Nov.-Dec. 1949 (4); *London—Paris: New Trends*, I.C.A., March-April 1950 (36); Venice Biennale, 1954 (British Pavilion, 57); *The New Decade*, Museum of Modern Art, New York, and U.S. tour 1955 (repr. p. 61).
Repr: *Harper's Bazaar*, January 1951, p. 52 (in colour); John Rothenstein, *The Tate Gallery* (London 1958), p. 116; *Viewpoint*, No. 1, 1962, p. 5 (in colour).

This has often been dated 1946, but was actually painted early in 1945, before the 'Magdalene' and the other paintings of figures under umbrellas. It is the first of Bacon's paintings to portray a situation of undefinable catastrophe.

It was painted from a snapshot of his friend Eric Hall dozing in a chair in Hyde Park.

The Tate Gallery (5941).

6

7 Study for the Human Figure at the Cross II 1945-6

Oil on canvas, 47¾ × 40¾ in
Coll: Lefevre Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Germany.
Exh: *Recent Paintings by Ben Nicholson, Graham Sutherland . . . Julian Trevelyan, Lefevre Gallery*, Feb. 1946 (14) as 'Figure Study (No. 1)'; *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (42); *Bacon*, Hanover Gallery, June-July 1959 (not in catalogue); *British Painting 1700-1960*, Pushkin Museum, Moscow, and the Hermitage, Leningrad, 1960 (123); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (3); *Arte Britanica no Seculo XX*, Lisbon, 1962 (50).

The coat and hat evoke the presence of a mourning figure. Bacon had previously made another painting of this theme, which he destroyed; they both led up to the 'Magdalene' in which the same coat recurs in a similar position. Bacon seems to have been interested at this period in the expressive possibilities of clothes.

Lent from a private collection, Germany.

7

8 The Magdalene 1945-6

8 The Magdalene 1945-6

Oil on canvas, 57¼ × 50¾ in
Coll: Bought by the Contemporary Art Society from the Lefevre Gallery 1946; presented to the Bagshaw Art Gallery 1952.
Exh: *Recent Paintings by Ben Nicholson, Graham Sutherland . . . Julian Trevelyan*, Lefevre Gallery, Feb. 1946 (15) as 'Figure Study (No. 2)'; *Francis Bacon: Recent Paintings*, Hanover Gallery, Sept.-Oct. 1950 (no catalogue); *British Painting 1925-50: First Anthology*, Arts Council touring exhibition, 1951 (3); *Pictures from Yorkshire Galleries*, Graves Art Gallery, Sheffield, 1952 (1); *Fifty Years of British Art*, Bradford City Art Gallery, March-June 1954 (503); V Bienal, Sao Paulo, 1959 (Bacon 1); *C.A.S. Fiftieth Anniversary Exhibition*, Tate Gallery, April-May 1960 (1); *Primitives to Picasso*, R.A., Jan.-March 1962 (261).
Repr: Werner Haftmann, *Painting in the Twentieth Century* (London 1960), Vol. II, p. 458; *Studio*, CLXI, 1961, p. 169.

In his striving for the maximum of expression, regardless of all the canons of beauty, Bacon was partly inspired by the example of Grünewald, just as the 'Crucifixion' of 1946 by his friend Graham Sutherland was indebted to Grünewald's Crucifixions.

This picture was followed later in 1946 by two other paintings of figures under umbrellas, 'Painting 1946' (now in the Museum of Modern Art, New York) and 'Study for Man with Microphones' (destroyed). Although the small group of works of 1944-6 aroused considerable interest when first exhibited and brought Bacon's name to the attention of a wider public, there were no further surviving paintings until 1948, when he executed 'Head I' 1948.

Lent by the Bagshaw Art Gallery, Batley.

9 Head II 1949

Oil on canvas, 32 × 27 in
Coll: Bought by the Contemporary Art Society from the Hanover Gallery 1949; presented to the Ulster Museum (then the Belfast Art Gallery) 1959.
Exh: *Francis Bacon*, Hanover Gallery, Nov.-Dec. 1949 (6); *The Last Fifty Years of British Art 1900-1950*, Knoedler Galleries, New York, Oct.-Nov. 1950 and U.S. tour (1); *Wonder and Horror of the Human Head*, I.C.A., March-April 1953 (184); *Contemporary British Painting*, Palm Beach and U.S. tour, 1956 (1); *C.A.S. Recent Acquisitions*, Arts Council Gallery, Feb.-March 1959 (1).

Bacon's first one-man exhibition at the Hanover Gallery in November-December 1949 included six studies of heads numbered from I to VI. The first (which is rather like this picture) was painted in 1948 and the others were done in 1949.

Bacon is reported (*Time*, LIV, 21 November 1949, p. 28) as saying that his pictures were not intended to have a precise meaning. 'They are just an attempt to make a certain type of feeling visual. . . Painting is the pattern of one's own nervous system being projected on the canvas.' Of textures, he remarked: 'One of the problems is to paint like Velasquez but with the texture of a hippopotamus skin'.

Lent by the Ulster Museum, Belfast.

10 **Head IV** 1949

Oil on canvas, 32 × 26 in
Coll: Hanover Gallery; Anthony Hubbard; Philip Granville; Mrs Brenda Bomford; Robert Fraser; Geoffrey Gates.
Exh: *Francis Bacon*, Hanover Gallery, Nov.-Dec. 1949 (8); *London—Paris: New Trends*, I.C.A., March-April 1950 (38); *The Last Fifty Years in British Art 1900-1950*, Knoedler Galleries, New York, Oct.-Nov. 1950 and U.S. tour (2, repr.); *Critic's Choice*, Arthur Tooth & Sons, July 1958 (9); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (44); *Bacon*, Hanover Gallery, June-July 1959 (2, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (4).
Repr: *Horizon*, XX, Dec. 1949—Jan. 1950, between pp. 418 and 419; *Art News*, XLIX, October 1950, p. 21; *Magazine of Art*, XLV, 1952, p. 14.

Also known as 'Figure with Monkey', 'Man and Monkey' and 'Study of the Human Head'. Bacon's paintings done since the war have been greatly influenced by photographs, and in this picture he has created an effect like a 'dissolve' in a film, when one image merges into another.

Lent by Geoffrey Gates, New York.

11 **Head VI** 1949

Oil on canvas, 36¾ × 30¼ in
Coll: Hanover Gallery; Arts Council 1952.
Exh: *Francis Bacon*, Hanover Gallery, Nov.-Dec. 1949 (10); *The Pittsburgh International Exhibition*, Carnegie Institute, Pittsburgh, Oct.-Dec. 1950 (207, repr. pl. 56); *Ten Decades: A Review of British Taste, 1851-1951*, R.B.A. Galleries, 1951 (236); *Recent British Painting*, Arts Council touring exhibition, 1954 (1); *A Selection from the Arts Council Collection*, Arts Council touring exhibition, 1955 (15, repr. pl. 12); *Art Alive*, Northampton Museum and Art Gallery, March-April 1960 (18).
Repr: *Horizon*, XX, Dec. 1949—Jan. 1950, between pp. 418 and 419; *Architectural Review*, CVII, 1950, p. 68; *Arts Digest*, XXIX, 15 February 1955, p. 10.

The earliest of Bacon's paintings of Popes, this combines a number of themes which were to recur in many of his later works: the framework around the figure, like a glass box; the tassel; the paraphrase of Velasquez's portrait of Pope Innocent X; and the screaming mouth derived from the close-up of the nurse in the film *The Battleship Potemkin*. Bacon, in point of fact, has never seen the painting by Velasquez, which is in the Palazzo Doria in Rome, but only knows it from photographs; he departs widely from the colours of the original and paints the robe a purplish ultramarine instead of a wine red. The films of

10

Eisenstein, the great pioneer of the dramatic use of montage, have been of special interest to him, above all the famous Odessa steps sequence from *The Battleship Potemkin*.

Lent by the Arts Council of Great Britain.

11. **Head VI** 1949

12

12 Fragment of a Crucifixion 1950

Oil on canvas, 60×48 in
Coll: Hanover Gallery; Mrs Helen Grigg.
Exh: *Francis Bacon: Recent Paintings*, Hanover Gallery, Sept.-Oct. 1950 (no catalogue); *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (5); *Masters of Modern British Painting 1800-1950*, Museum of Modern Art, New York, and U.S. tour, 1956 (2, repr. p. 148 in colour); V Bienal, Sao Paulo, 1959 (Bacon 4, repr.).
Lit: R. Melville, 'The Iconoclasm of Francis Bacon' in *World Review*, N.S. 23, January 1951, p. 64 (repr. between pp. 64 and 65).
Repr: Herbert Read, *Contemporary British Art* (Harmondsworth 1951), pl. 64; *Art News*, LV, October 1956, p. 29; Marcel Brion et al., *Art since 1945* (London 1959), pl. 128.

Bacon has always shown a remarkable independance from traditional iconography. In this picture he introduces for the first time a more or less unrelated street-scene in the distance, apparently derived from photographs.

Lent by Mrs Helen Grigg, Uckfield.

13 Study for Nude 1951

Oil on canvas, 78×54 in
Coll: Hanover Gallery; a private collection, London.
Exh: *Francis Bacon*, Hanover Gallery, Dec. 1951-Jan. 1952 (no catalogue).

Bacon has frequently derived motifs from the photographs of figures and animals in motion by Eadweard Muybridge, the author of *Animal Locomotion*, *Animals in Motion* and *The Human Figure in Motion*, which contain series of photographs showing the successive phases of some action such as walking, running, jumping and so forth. His earliest surviving painting to show the influence of Muybridge is 'Painting 1950' at Leeds, which represents a naked man walking. In this study for a nude he seems to have drawn ideas from Muybridge's photographs of men lifting a boulder and a log, though what he has made of them is completely different in character and very mysterious.

Lent from a private collection, London.

14 Pope 1951

Oil on canvas, 77⅜ × 54½ in
Coll: Bought by the Contemporary Art Society from the Hanover Gallery 1952; presented to the Aberdeen Art Gallery 1956.
Exh: *Francis Bacon*, Hanover Gallery, Dec. 1951-Jan. 1952 (no catalogue); *British Contemporary Paintings from Southern and Midland Galleries*, Arts Council touring exhibition, 1953 (11); V Bienal, Sao Paulo, 1959 (Bacon 5, repr.); *Arte Britanica no Seculo XX*, Lisbon, 1962 (51).
Repr: *Kunst*, No. 5, February 1955, p. 144.

Robert Melville, in *World Review*, January 1951, p. 63, described how 'Two or three months ago I saw at Francis Bacon's studio a painting that was a kind of paraphrase of the famous portrait of Pope Innocent X by Velasquez. It was one of three studies of the Velasquez, intended for an exhibition at the Hanover Gallery. The second version had been completed. . . Two weeks after I visited his studio Bacon destroyed this picture.' The second picture was destroyed in the same way and the third was never painted.

The three pictures exhibited here were painted about a year later, in the autumn of 1951, and were not only his first completed series of Popes but also his first completed series showing the successive actions of the same figure. However they were inspired not so much by the Velasquez as by a photograph of Pope Pius XII borne on a *sedia gestatoria* above the heads of the crowd. (This is reproduced in *Magazine of Art*, XLV, January 1952, p. 12, among other photographs from Bacon's studio.) The Pope is being carried through a room in the Vatican, hence the fan vaulting. As in most of Bacon's other series, the figure becomes more and more agitated in the later pictures.

Lent by the Art Gallery and Industrial Museum, Aberdeen.

14

15 Pope Shouting 1951

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Zurich.
Exh: *Francis Bacon*, Hanover Gallery, Dec. 1951-Jan. 1952 (no catalogue); Venice Biennale, 1954 (Bacon 61); *Francis Bacon*, I.C.A. Jan.-Feb. 1955 (6); *Bacon*, Hanover Gallery, June-July 1959 (4, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (6).
Repr: *Kunst*, No. 5, February 1955, p. 144.

See the note on No. 14. The screaming mouth and the pince-nez were taken from the close-up of the nurse in *The Battleship Potemkin*, but Bacon has left out the bullet hole and the blood.

Lent from a private collection, Zurich.

16 **Pope with Fan Canopy** 1951

16 **Pope with Fan Canopy** 1951

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection Switzerland.
Exh: *Francis Bacon*, Hanover Gallery, Dec. 1951-Jan. 1952 (no catalogue); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (48, repr. pl. 5); *Bacon*, Hanover Gallery. June-July 1959 (3, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (7).

See the note on No. 14. This is somewhat closer to the Velasquez, especially in the position of the arms.

Lent from a private collection, Switzerland.

17 **Study for Nude** 1952

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Dr W. R. Valentiner; presented by him to the Detroit Institute of Arts 1955.
Exh: *Masters of British Painting 1800-1950*, Museum of Modern Art, New York, Oct.-Dec. 1956 and U.S. tour (3, repr. p. 151).
Lit: Virginia Harriman, 'A Disquieting Nude by Francis Bacon' in *Bulletin of the Detroit Institute of Arts*, XXXVI, 1956-57, pp. 16-18, repr. p. 17.
Repr: *Masterpieces of Art* (exhibition catalogue), North Carolina Museum of Art, Raleigh, April-May 1959 (pl. 68, among works not included in the exhibition).

Muybridge's photographs frequently show a naked figure in action in front of a wire fence which has numbers along the bottom somewhat in this fashion.

Lent by the Detroit Institute of Arts.

17

18

18 Study of a Dog 1952

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Eric Hall; presented by him to the Tate Gallery 1952.
Exh: *Bacon*, Hanover Gallery, Dec. 1952-Jan. 1953 (no catalogue); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (22).
Repr: *Art News*, LI, January 1953, p. 52; *Art Digest*, XXVII, 15 September 1953, p. 11.

The first of three paintings of dogs which were shown together in Bacon's exhibition at the Hanover Gallery in December 1952-January 1953. The dog seems to have been freely based on a photograph by Muybridge, while the formal flower-bed and the coast road with palm trees were derived from coloured picture-postcards of Monte Carlo—a characteristic example of Bacon's practice at this period of combining motifs drawn from quite different sources.

The Tate Gallery (6131).

19 Landscape 1952

Oil on canvas, 54 × 42 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; Dr M. Meyer.
Exh: *Critic's Choice*, Arthur Tooth & Sons, July 1958 (10, repr.); *Bacon*, Hanover Gallery, June-July 1959 (5, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (8).
Repr: *Art International*, II, Nos 6-7, September-October 1958, p. 67.

Painted in the summer of 1952 within a few days of the Tate Gallery's 'Dog' (No 18) and before he set out on a visit to Africa. That Bacon began to paint African scenes before he went to Africa is explained by the fact that he was greatly interested in Marius Maxwell's *Stalking Big Game with a Camera in Equatorial Africa* (London 1924), a book with a remarkable series of photographs of wild animals in their natural habitat. They are often seen skulking in cover or breaking out suddenly into the open, and this partial concealment by the vegetation gives them an especially mysterious and dramatic character.

This picture seems to have been partly inspired by a photograph of a rhinoceros peering over the long grass, reproduced by Maxwell (Ch. 7, pl. 13) as 'Face to face with "Rhinoceros Bicornis" '. However Bacon has introduced a road and some cars in the background like the coast road at Monte Carlo.

Lent by Dr M. Meyer, Zurich.

19 Landscape 1952

20 Dec 1952

20 Dog 1952

Oil on canvas, 78¼ × 54½ in
Coll: Bought by the Museum of Modern Art (William A. M. Burden Fund) from the Hanover Gallery 1953.
Exh: *Bacon*, Hanover Gallery, Dec. 1952-Jan. 1953 (no catalogue); *The New Decade*, Museum of Modern Art, New York, and U.S. tour, 1955 (repr. p. 62); *Masters of British Painting 1800-1950*, Museum of Modern Art, New York, Oct.-Dec.1956 (4, repr. p. 150); V Bienal, Sao Paulo, 1959 (Bacon 6).
Repr: *Architectural Review*, CXIII, February 1953, p. 133; *Arts*, XXXI, October 1956, p. 22; *Studio*, CLIII, 1957, p. 28.

After his return from Africa in the autumn of 1952 Bacon painted two further pictures of dogs (of which this was the first) as well as paintings of an elephant fording a stream, a rhinoceros, and figures crouching in long grass. The dog in this picture was based on a photograph by Muybridge of a mastiff walking—the same photograph that he may have used for No. 18. Afterwards, in 1954, he painted a further picture of a dog based on another photograph from the same series, showing a slightly different phase in the walk.

As Muybridge's photographs of figures and animals in movement tend to 'freeze' the movement, Bacon has introduced a trail of footmarks to emphasise the direction in which the dog is moving; in his later pictures of dogs he obtained a greater effect of movement by blurring the forms.

The setting was taken from a photograph of the stadium prepared for the Nuremberg rally.

Lent by the Museum of Modern Art, New York (William A. M. Burden Fund).

21 Study of a Nude 1952-53

Oil on canvas, 23¼ × 19¼ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (7); *British Kunst 1900-1955*, Kunstforeningen, Copenhagen, April 1956 (20); *British Natidskunst*, Kunstnernes Hus, Oslo, May-June 1956 (20); *The Contemporary Nude*, Gallery One, Sept.-Oct. 1957 (6); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (47); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (23).

Painted in December 1952-January 1953. A striking instance of Bacon's imaginative transformation of his borrowings: the figure was actually based on a photograph by Muybridge of a man preparing to make a standing high jump.

Lent by Mr and Mrs R. J. Sainsbury, London.

22

22 Study after Velasquez's Portrait of Pope Innocent X 1953

Oil on canvas, 60⅛ × 46½ in
Coll: Beaux Arts Gallery; Anthony Diamond; Beaux Arts Gallery; Mr and Mrs William A. M. Burden.
Exh: *New Paintings by Francis Bacon*, Beaux Arts Gallery, Nov.-Dec. 1953 (no catalogue); *The New Decade*, Museum of Modern Art, New York, and U.S. tour, 1955 (repr. p. 63); *New Images of Man*, Museum of Modern Art, New York, and U.S. tour, 1959 (13, repr. p. 30); *Francis Bacon—Hyman Bloom*, Art Galleries of the University of California, Los Angeles, Oct.-Dec. 1960 (Bacon 4).
Repr: *Britain To-day*, No. 214, 1954, facing p. 24; *Arts*, XXXIV, November 1959, p. 34; *X*, II, No. 1, March 1961, facing p. 24; *Studio*, CLXI, 1961, p. 166.

This follows the pose of the Velasquez more closely than any of his other pictures of Popes. In this case the figure is, as it were, entangled with a curtain.

Lent by Mr and Mrs William A. M. Burden, New York.

23

23 Man Eating a Leg of Chicken 1953

Oil on canvas, 24 · 19¾ in
Coll: David Sylvester; Beaux Arts Gallery; Hanover Gallery; Miss Martha Jackson.
Exh: *New Paintings by Francis Bacon*, Beaux Arts Gallery, Nov.-Dec. 1953 (no catalogue); *Hepworth, Scott, Bacon*, Martha Jackson Gallery, New York, Oct.-Nov. 1954 (19); *Francis Bacon—Hyman Bloom*, Art Galleries of the University of California, Los Angeles, Oct.-Dec. 1960 (Bacon 5).

Based on a candid-camera photograph of the Marquis de Cuevas eating chicken with his fingers. It was cut down from a larger canvas.

Lent by Miss Martha Jackson, New York.

24 Study for a Portrait 1953

Oil on canvas, 60 · 46½ in
Coll: David Sylvester; Anthony Hubbard; Marlborough Fine Art; Galerie Internationale d'Art Contemporain.
Exh: *New Paintings by Francis Bacon*, Beaux Arts Gallery, Nov.-Dec. 1953 (no catalogue); Venice Biennale, 1954 (British Pavilion 63); *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (8); *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (1, repr.).
Repr: *Britain To-day*, No. 214, 1954, between pp. 24 and 25 (detail); *Kunst*, No. 5, February 1955, p. 145; *X*, II, No. 1, March 1961, facing p. 24; *Quadrum*, XI, December 1961, p. 50.

By 1953 Bacon had begun to paint, at times, in a much more direct manner.

Lent by the Galerie Internationale d'Art Contemporain, Paris.

24 **Study for a Portrait** 1953

25

25 Man with Dog 1953

Oil on canvas, 60 × 46 in
Coll: Hanover Gallery; Martha Jackson Gallery; Seymour H. Knox; presented by him to the Albright-Knox Art Gallery (then known as the Albright Art Gallery) 1955.
Exh: *Francis Bacon*, Hanover Gallery, June-July 1954 (no catalogue); *Hepworth, Scott, Bacon*, Martha Jackson Gallery, New York, Oct.-Nov. 1954 (17, repr.); *Contemporary Art—Acquisitions 1954-7*, Albright Art Gallery, Buffalo, 1957 (18, repr.).
Lit: E. M. S[mith]., 'Additions to the Room of Contemporary Art' in *Buffalo, Fine Arts Academy. Albright Art Gallery. Gallery Notes*, XX, 1956, pp. 8-12, repr. p. 7.

This has usually been dated 1954, but according to the Hanover Gallery records was painted in June 1953. The dog was based on the same photograph by Muybridge as Nos. 18 and 20, but Bacon has here obtained a greater illusion of movement by blurring the forms. This also creates a smudged and velvety effect like that of photographs on newsprint.

It is probable that Bacon had in mind the famous Futurist painting by Balla 'Leash in Motion' which had been included in an exhibition at the Tate Gallery in the summer of 1952. This picture, like the Bacon, shows the legs only of a man taking a dog for a walk on a leash; but movement is suggested in quite a different way, by superimposing a series of successive images.

'Man with Dog' is inscribed on the back: 'The Elephant'.

Lent by the Albright-Knox Art Gallery, Buffalo.

26 Study for Portrait I 1953

Oil on canvas, 60 × 46½ in
Coll: Miss Erica Brausen.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (1); *Festival of British Arts*, University of Alabama, Nov. 1954; *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (2); *Francis Bacon*, Galleria d'Arte Galatea, Turin, Jan.-Feb. 1958 (no numbers, repr.); *Bacon*, Galleria dell'Ariete, Milan, Feb.-March 1958 (no numbers, repr.); *Bacon*, L'Obelisco, Rome, March 1958 (1, repr.).
Repr: *Art Digest*, XXVIII, 15 October 1953, p. 16; *Time*, LXII, 19 October 1953, p. 63 (in colour).

The eight studies of a Pope painted in 1953 are Bacon's longest series to date and are particularly like a sequence of stills from a film. In the first picture the Pope is calm, but in the later pictures (and as one reads from left to

right) he becomes more and more agitated until he ends in a state of psychological disintegration.

Bacon is reported to have said that he has nothing against Popes: 'Really I just wanted an excuse to use those colours, and you can't give ordinary clothes that purple colour without getting into a sort of false fauve manner'. This picture actually began as a portrait of David Sylvester.

Lent by Miss Erica Brausen, London.

26

27 Study for Portrait III 1953

Oil on canvas, 60 × 46 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Germany.
Exh: *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (9).

See the note on No. 26.

Lent from a private collection, Germany.

28 Study for Portrait V 1953

Oil on canvas, 60 × 46 in
Coll: Hanover Gallery; Durlacher Bros; Stanley J. Wolf; Alan Gallery; the Joseph H. Hirshhorn Foundation, Inc.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (3).
Repr: *Art Digest*, XXVIII, 15 October, 1953, p. 16; *Time*, LXII, 19 October 1953, p. 63 (in colour); *Art News*, LII, November 1953, p. 14; *Arts and Architecture*, LXXI, January 1954, p. 30.

See the note on No. 26.

Lent by the Joseph H. Hirshhorn Foundation, Inc., New York.

29

29 Study for Portrait VII 1953

Oil on canvas, 60 × 46¼ in
Coll: Hanover Gallery; Durlacher Bros; Mr and Mrs William A. M. Burden; presented by them to the Museum of Modern Art 1956.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (4); *New Images of Man*, Museum of Art, Baltimore, 1960 (not in catalogue).
Repr: *Art Digest*, XXVIII, 15 October 1953, p. 16; *Time*, LXII, 19 October 1953, p. 63 (in colour); *Art News*, LII, November 1953, p. 14.

See the note on No. 26.

Lent by the Museum of Modern Art, New York (Gift of Mr and Mrs William A. M. Burden).

30 **Study of a Baboon** 1953

30 **Study of a Baboon** 1953

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Durlacher Bros; James Thrall Soby 1953.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (10); *The New Decade*, Museum of Modern Art, New York, and U.S. tour, 1955 (repr. p. 64); *The James Thrall Soby Collection*, Knoedler Galleries, New York, Feb. 1961 (no numbers, repr. p. 22).
Repr: *Art News*, LIX, February 1961, p. 42.

James Thrall Soby has suggested that this may have been based on part of a photograph of baboons in acacia trees reproduced in Maxwell's *Stalking Big Game with a Camera in Equatorial Africa*. This may be so, but the photograph only shows the baboons in the distance and the one in question does not have its mouth open.

Lent by James Thrall Soby, New Canaan, Conn.

31

31 **Sphinx II** 1953

Oil on canvas, 78¼ × 54 in
Coll: Hanover Gallery; Durlacher Bros; Stephen C. Clark; presented by him to the Yale University Art Gallery 1958.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (II) as 'Study of the Sphinx'.
Repr: *Yale University Art Gallery Bulletin*, XXIV, April 1958, p. 18.

Bacon painted two very similar pictures of Sphinxes in 1953, the first of which was shown in his exhibition at the Beaux Arts Gallery in November-December 1953 and the second (this work) in his more or less simultaneous one-man exhibition in New York at Durlachers'. In both cases the setting was derived from a photograph of the stadium prepared for the Nuremberg rally, while the Sphinx itself was treated as semi-transparent (though solid enough to cast a strong shadow).

Lent by the Yale University Art Gallery, New Haven (Gift of Stephen C. Clark, B.A., 1903).

32

32 **Two Figures** 1953

Oil on canvas, 60 × 46 in
Coll: Mayor Gallery; Lucian Freud; Marlborough Fine Art.

Based on a photograph by Muybridge of two wrestlers.

Lent by Marlborough Fine Art Ltd., London.

33

33 Three Studies of the Human Head 1953

Oil on canvas, each 24 × 20 in

Coll: Beaux Arts Gallery, K. J. Hewett; Mrs Brenda Bomford; Marlborough Fine Art; private collection, France.

Exh: *New Paintings by Francis Bacon*, Beaux Arts Gallery, Nov.-Dec. 1953 (no catalogue); Venice Biennale, 1954 (British Pavilion, 64); *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (9); *Masters of British Painting 1800-1950*, Museum of Modern Art, New York, and U.S. tour, 1956 (5, repr. p. 146); V Bienal, Sao Paulo, 1959 (Bacon 7); *Francis Bacon*, Nottingham University, Nottingham, March 1961 (10).

Repr: *Britain To-day*, No. 214, 1954, facing p. 25; *Kunst*, No. 5, February 1955, p. 145; *Encounter*, No. 43, April 1957, pl. 1 (detail of third panel); *XX^e Siècle*, N.S. No. 5, 1958, p. 57.

The third picture was painted first; Bacon did not originally intend to make a series. The other two heads are very similar to the kind of candid portrait photographs published in *Time*, which tend to show people caught unawares in the middle of some expressive and revealing action, shouting, laughing or grimacing; very often they consist of a head and shoulders taken from some larger photograph and shown out of context in close-up. For example, the central picture bears a striking resemblance to a photograph of the Canadian Prime Minister Louis St Laurent published in *Time*, 20 July 1953—shortly before these pictures were painted.

Lent from a private collection, France.

34 **Study for Figure I** 1953-4

Oil on canvas, 77½ × 54 in
Coll: Miss Erica Brausen.
Exh: *Francis Bacon*, Durlacher Bros, New York, Oct.-Nov. 1953 (12); *Bacon, Scott, Sutherland*, Hanover Gallery, June-July 1955 (1); *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (4); *Francis Bacon*, Hanover Gallery, March-April 1957 (2).

The first of two studies of this figure, from a series on the theme of life in hotel bedrooms. The second picture shows him in a very similar pose but with his mouth wide open.

Both pictures were painted in August 1953 and exhibited at Durlachers' in the following autumn. On their return from America Bacon re-worked them and added some further colour.

Lent by Miss Erica Brausen, London.

34

35 **Man in Blue IV** 1954

Oil on canvas, 77½ × 53½ in
Coll: Hanover Gallery; Lord Sainsbury 1954.
Exh: *Francis Bacon*, Hanover Gallery, June-July 1954 (no catalogue).

Bacon painted the seven pictures 'Man in Blue I-VII' from a model at Henley-on-Thames. They differ from his earlier series, no doubt partly because they were painted from life, in that there is no progression within the series and no emotional climax. It is symptomatic of the ambiguity of much of his work that the man has been interpreted both as a victim (one of the pictures was exhibited in New York under the title 'Man Trapped') and as a kind of ruthless interrogator, a Senator Macarthy figure.

Lent by Lord Sainsbury, London.

36 **Man in Blue VI** 1954

Oil on canvas, 60 × 46½ in
Coll: Miss Erica Brausen.
Exh: *Francis Bacon*, Hanover Gallery, June-July 1954 (no catalogue).

See the note on No. 35.

Lent by Miss Erica Brausen, London.

35

37

38

37 Sphinx 1954

Oil on canvas, 78×56 in
Coll: Hanover Gallery; Joseph H. Hirshhorn Collection.
Exh: *Francis Bacon*, Hanover Gallery, June-July 1954 (no catalogue); *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (7).

Bacon painted two pictures of Sphinxes in 1954, both of which show the Sphinx against a blue-black ground. The setting in this picture resembles that in the series 'Man in Blue' painted about the same time.

Lent from the Joseph H. Hirshhorn Collection, New York.

38 Study from the Human Figure 1954

Oil on canvas, 59½×45½ in
Coll: Hanover Gallery; Anthony Denney.
Exh: *Francis Bacon*, I.C.A., Jan.-Feb. 1955 (not in catalogue); *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (16), wrongly dated 1956; *Francis Bacon*, Hanover Gallery, March-April 1957 (not in catalogue); *New Trends in British Art*, Rome—New York Art Foundation, Rome, 1957-8 (5, repr.).
Repr: *Encounter*, No. 43, April 1957, pl. 4.

Painted in a furnished room at 19 Cromwell Road, SW7. Bacon has from time to time used this device of focusing attention by illuminating certain areas of the picture while the rest is left in total darkness.

Lent by Anthony Denney, London.

39 Pope 1954

Oil on canvas, 40×30 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Zurich.
Exh: *Bacon*, Hanover Gallery, June-July 1959 (6, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (12).

Though sometimes known as 'Cardinal' or 'Cardinal with Glasses', the subject is in fact a Pope, as in all Bacon's other paintings of this kind.

Lent from a private collection, Zurich.

40 Man Drinking 1954

Oil on canvas, 24×20 in
Coll: Hanover Gallery; Mr and Mrs Milton Sperling.
Exh: *Francis Bacon—Hyman Bloom*, Art Galleries of the University of California, Los Angeles, Oct.-Dec. 1960 (Bacon 8) as 'Portrait of David Sylvester'.

Painted from the critic David Sylvester in four sittings. It has often been dated 1952, but David Sylvester says he is virtually certain that he sat in 1954, or, if not then, early in 1955.

Lent by Mr and Mrs Milton Sperling, Beverly Hills, California.

41 Pope 1954

Oil on canvas, 60×45⅞ in
Coll: Lady Caroline Citkowitz.
Exh: Venice Biennale, 1954 (British Pavilion, 58a).

Lent by Lady Caroline Citkowitz, New York.

42 Study After Velasquez 1954

Oil on canvas, 50⅞×48 in
Coll: Lucian Freud; Hanover Gallery; Art Institute of Chicago (Harriet A. Fox Fund) 1956.
Exh: *Francis Bacon*, I.C.A., Jan-Feb. 1955 (13) as 'Study after Velasquez'.

This picture, which has been cut down from a larger canvas, originally included figures carrying the Pope on a *sedia gestatoria*. Bacon has introduced sides of beef into several of his other pictures in this same bizarre manner; one appears in the background of the Museum of Modern Art's 'Painting 1946' and there are several in his recent large triptych No. 90. This work appeared in the catalogue of the Art Institute of Chicago as 'Head surrounded by sides of Beef'.

Lent by the Art Institute of Chicago.

43 Study for Portrait I (After the Life Mask of William Blake) 1955

Oil on canvas, 24×20 in
Coll: Hanover Gallery; Silberman Galleries; Dr and Mrs J. Dewey Bisgard.
Exh: *Bacon, Scott, Sutherland*, Hanover Gallery, June-July 1955 (3).

In 1955-6 Bacon painted a series of four small pictures inspired by the plaster cast in the National Portrait

43

Gallery made after J. S. Deville's famous life mask of William Blake of 1823. They were based on a photograph of it in a book, which showed the head from this same angle, isolated in the centre of the picture against a dark background. The first three paintings were all done in January 1955 and were exhibited together at the Hanover Gallery in June-July 1955; in the following year he added a fourth picture which was a freer variation on this theme and which showed the head turned slightly to the right. Though Bacon admires Blake as a poet he dislikes his paintings.

Lent by Dr and Mrs J. Dewey Bisgard, Omaha.

44 Study for Portrait II (After the Life Mask of William Blake) 1955

Oil on canvas, 24×20 in
Coll: Hanover Gallery; Lady Caroline Citkowitz.
Exh: *Bacon, Scott, Sutherland*, Hanover Gallery, June-July 1955 (4).
Repr: *Architectural Review*, CXVIII, 1955, p. 189.

See the note on No 43.

Lent by Lady Caroline Citkowitz, New York.

45 Study for Portrait III (After the Life Mask of William Blake) 1955

Oil on canvas, 24 × 20 in
Coll: Hanover Gallery; Durlacher Bros; World House Galleries; Miss Erica Brausen.
Exh: *Bacon, Scott, Sutherland*, Hanover Gallery, June-July 1955 (5); *Summer Exhibition*, Durlacher Bros, New York, 1956 (no catalogue); *Summer Exhibition*, Durlacher Bros, New York, 1958 (no catalogue); *Summer International V*, World House Galleries, New York, June-August 1961 (3).

See the note on No. 43.

Lent by Miss Erica Brausen, London.

46 Portrait of R. J. Sainsbury 1955

Oil on canvas, 44 × 38¼ in
Coll: Mr and Mrs R. J. Sainsbury.
Exh: *Masters of British Painting 1800-1950*, Museum of Modern Art, New York, and U.S. tour, 1956 (6, repr. p. 152); *Critic's Choice*, Arthur Tooth & Sons, July 1958 (11); V Bienal, Sao Paulo, 1959 (Bacon 8); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (24).

R. J. Sainsbury, the collector, is one of Bacon's foremost patrons. This picture was painted as a commission and was the artist's first commissioned portrait.

Lent by Mr and Mrs R. J. Sainsbury, London.

47 Sketch for a Portrait of Lisa 1955

Oil on canvas, 23¾ × 19½ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (25).

A portrait of Mrs R. J. Sainsbury. Unlike the portrait of her husband (No. 46) this was not a commissioned work. Mrs Sainsbury simply sat to the artist as a model on and off over a period of two-and-a-half years and he painted about eight studies of her, of which all were destroyed but three (the others are also in the exhibition, Nos. 51 and 63). Among the works destroyed was one showing her full-length, in a pose rather similar to that of Bacon's self-portrait No. 52.

Lent by Mr and Mrs R. J. Sainsbury, London.

48

48 Two Americans 1955

Oil on canvas, 26½ × 28⅞ in
Coll: Lucian Freud; Beaux Arts Gallery; Mr and Mrs James W. Alsdorf; Richard L. Feigen; Mr and Mrs Harold X. Weinstein.
Exh: *Francis Bacon: 12 Paintings 1947-58*, Richard L. Feigen, Chicago, July-August 1959 (7); *Francis Bacon—Hyman Bloom*, Art Galleries of the University of California, Los Angeles, Oct.-Dec. 1960 (Bacon 6).

Lent by Mr and Mrs Harold X. Weinstein, Chicago.

49 Chimpanzee 1955

Oil on canvas, 60 × 46 in
Coll: Beaux Arts Gallery; K. J. Hewett; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Switzerland.
Exh: *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (45); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (13).

This belongs to a small series of paintings of animals in zoos, which also includes 'Study of a Baboon' (No. 30) and a picture of a man feeding a monkey behind wire.

Lent from a private collection, Switzerland.

49

50 Man with Head Wound 1955

Oil on canvas, 44 × 38½ in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Germany.
Exh: *British Painting 1700-1960*, Pushkin Museum, Moscow, and Hermitage Museum, Leningrad, 1960 (124); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (14).

Lent from a private collection, Germany.

51 Portrait of Lisa 1956

Oil on canvas, 39⅜ × 28¾ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (26).

See the note on No. 47.

Lent by Mr and Mrs R. J. Sainsbury, London.

52 Self-Portrait 1956

Oil on canvas, 78 × 54 in
Coll: Hanover Gallery; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Switzerland.
Exh: *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (18, repr.); *British Self-Portraits*, Arts Council touring exhibition, 1962 (2).
Repr: *Quadrum*, XI, December 1961, p. 47.

This self-portrait is sometimes dated 1958, but is said to have been seen in Bacon's studio as early as 1956.

Lent from a private collection, Switzerland.

53

53 Study for Figure V 1956

Oil on canvas, 60 × 46½ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury; Hanover Gallery; Mathias Fels; J. Kasmin Ltd.
Exh: *Francis Bacon*, Hanover Gallery, March-April 1957 (7, repr.); *Francis Bacon*, Galleria Galatea, Turin, Jan.-Feb. 1958 (no numbers); *Bacon*, Galleria dell'Ariete, Milan, Feb.-March 1958 (no numbers); *Bacon*, L'Obelisco, Rome, March 1958 (6).

The figure is seated in a simple, box-like space. 'Study for Figure VI' 1956-7 is closely related to this, while 'Study for Portrait No 9' 1957 and 'Study for Portrait No 10' 1957 also appear to show the same figure, but seated in quite different poses.

Lent by J. Kasmin Ltd., London.

54 Owls 1956

Oil on canvas, 24 × 19½ in
Coll: Hanover Gallery; Sir Colin Anderson.
Exh: *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (21), dated 1956; *Francis Bacon*, Hanover Gallery, March-April 1957 (11); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (52).

Lent by Sir Colin Anderson, London.

55 Figures in a Landscape 1956

Oil on canvas, 60 × 46¼ in

Coll: Hanover Gallery; presented to the Contemporary Art Society by the R. J. Sainsbury Discretionary Fund 1957; presented to the Birmingham City Art Gallery 1959.

Exh: *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1956 (11) as painted 1956; *Francis Bacon*, Hanover Gallery, March-April 1957 (5, repr.); *La Peinture Britannique Contemporaine*, Galerie Raymond Creuze, Paris, Oct. 1957 (12); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (53); *C.A.S. Recent Acquisitions*, Arts Council Gallery, Feb.-March 1959 (2); *Recent Figurative Painting*, Nottingham University, Nottingham, Jan.-Feb. 1960 (11); *C.A.S. Fiftieth Anniversary Exhibition: The First Fifty Years 1910-1960*, Tate Gallery, April-May 1960 (3).

Repr: *Le Jardin des Arts*, 1957, p. 347; *Architectural Review*, CXXI, 1957, p. 455; *XX^e Siècle*, N.S. No. 5, 1958, p. 54; *Arts*, XXXIV, May 1960, p. 20.

Lent by the Birmingham City Art Gallery.

55

56 Study for Portrait of Van Gogh I 1956

56 Study for Portrait of Van Gogh I 1956

Oil on canvas, 59½ × 45½ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (10); *Francis Bacon*, Hanover Gallery, March-April 1957 (4, repr.); *New Images of Man*, Museum of Modern Art, New York, and U.S. tour, 1959 (14, repr. p. 32); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (28).
Repr: *Le Jardin des Arts*, 1957, p. 346.

The first of a series of eight paintings inspired by Van Gogh's 'The Painter on the Road to Tarascon' (F. 648) of 1888. It dates from 1956, and all the others were done in 1957. The first four paintings were included in Bacon's one-man exhibition at the Hanover Gallery in March-April 1957, when a further two pictures were added in the course of the exhibition.

Van Gogh's letters are among the artist's favourite books.

Lent by Mr and Mrs R. J. Sainsbury, London.

57 Study for the Nurse in the Film Battleship Potemkin 1957

Oil on canvas, 78 × 56 in
Coll: Hanover Gallery; Galerie Rive Droite; Mme B., Paris.
Exh: *Francis Bacon*, Galerie Rive Droite, Paris, Feb.-March 1957 (17); *Antagonismes*, Musée des Arts Décoratifs, Paris, Feb. 1960 (11, repr.).
Repr: *Arts*, 13-19 February 1957, p. 10 (detail); *XX^e Siècle*, N.S. No 10, 1958, p. 53; Marcel Brion, *Art Fantastique* (Paris 1961), pl. 34 (detail).

Bacon's interest in the Odessa steps sequence from *The Battleship Potemkin*, and in particular the close-up of the screaming nurse, has already been noted (see the note on No. 11). It is one of his favourite images. There is, of course, no point in the film where she appears unclothed.

Lent by Mme B., Paris.

58 Study for Portrait of Van Gogh II 1957

Oil on canvas, 78 × 56 in
Coll: Hanover Gallery; Mr and Mrs Anthony Hubbard.
Exh: *Francis Bacon*, Hanover Gallery, March-April 1957 (12); V Bienal, Sao Paulo, 1959 (Bacon 10, repr.).
Repr: *Arts*, XXXI, September 1957, p. 13; *Quadrum*, IV, 1957, p. 178.

57

See the note on No. 56. Bacon's Van Gogh pictures attracted a great deal of attention when first exhibited, no only because of their subject and quality but because of their very strong colours.

Lent by Mr and Mrs Anthony Hubbard, Netley, Hants.

59

59 Study for Portrait of Van Gogh III 1957

Oil on canvas, 78⅛×56½ in
Coll: Hanover Gallery; Joseph H. Hirshhorn Foundation, Inc.
Exh: *Francis Bacon*, Hanover Gallery, March-April 1957 (13); *New Images of Man*, Museum of Modern Art, New York, and U.S. tour, 1959 (15, repr. p. 33); *Francis Bacon—Hyman Bloom*, Art Galleries of the University of California, Los Angeles, Oct.-Dec. 1960 (Bacon 9).
Repr: *XX^e Siècle*, N.S. No 5, 1958, facing p. 54 (in colour).

See the note on No 56. This comes closest to the Van Gogh in general composition.

Lent by the Joseph H. Hirshhorn Foundation, Inc., New York.

60 Study for Portrait of Van Gogh IV 1957

Oil on canvas, 60×46½ in
Coll: Hanover Gallery; presented to the Contemporary Art Society by the R. J. Sainsbury Discretionary Fund 1957; presented to the Tate Gallery 1958.
Exh: *Francis Bacon*, Hanover Gallery, March-April 1957 (14); *La Peinture Britannique Contemporaine*, Galerie Raymond Creuze, Paris, Oct. 1957 (11); *Three Masters of Modern British Painting*, Arts Council touring exhibition, 1958 (54, repr. pl. 6).
Repr: *XX^e Siècle*, N.S. No. 15, 1960, p. 46 (in colour); *X*, II, No. 1, March 1961, between pp. 24 and 25.

See the note on No. 56.

The Tate Gallery (T.226).

61 Study for Portrait of Van Gogh V 1957

Oil on canvas, 78×56 in
Coll: Hanover Gallery; Joseph H. Hirshhorn Foundation, Inc.
Exh: *Francis Bacon*, Hanover Gallery, March-April 1957 (not in catalogue; added in the course of the exhibition).
Repr: *Die Weltkunst*, XXVII, No. 9, 1 May 1957, p. 7.

See the note on No. 56. The figure tends to become more haggard in the later pictures.

Lent by the Joseph H. Hirshhorn Foundation, Inc., New York.

62 Van Gogh going to Work 1957

Oil on canvas, 60×47 in
Coll: Dr and Mrs Stanley Brass.

See the note on No. 56. The artist says that this was painted several months after the other Van Gogh pictures.

Lent by Dr and Mrs Stanley Brass, London.

63 Portrait of Lisa 1957

Oil on canvas, 23½ × 19½ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: V Bienal, Sao Paulo, 1959 (Bacon 9, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (27).

For two earlier portraits of this sitter see Nos. 47 and 51.

Lent by Mr and Mrs R. J. Sainsbury, London.

63

64 Study for Portrait of P.L., No 2 1957

Oil on canvas, 59½ × 46½ in
Coll: Hanover Gallery; Mr and Mrs R. J. Sainsbury.
Exh: *Critic's Choice*, Arthur Tooth & Sons, July 1958 (12); V Bienal, Sao Paulo, 1959 (Bacon 11); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (29).

The second of two paintings of this model done in 1957; the first showed him lying on a couch. These were Bacon's earliest pictures of nude figures on couches, a theme which has occupied him frequently in the last four years.

Lent by Mr and Mrs R. J. Sainsbury, London.

65 Self-Portrait 1958

Oil on canvas, 60 × 47 in
Coll: Hanover Gallery; Joseph H. Hirshhorn Foundation, Inc.
Exh: *The 1958 Pittsburgh Bicentennial International Exhibition*, Carnegie Institute, Pittsburgh, Dec. 1958—Feb. 1959 (28, repr. pl. 106).
Repr: *Studio*, CLVII, 1959, p. 53.

Lent by the Joseph H. Hirshhorn Foundation, Inc., New York.

65

66 Pope 1958

Oil on canvas, 78 × 56½ in
Coll: Mr and Mrs Anthony Hubbard.
Exh: V Bienal, Sao Paulo, 1959 (Bacon 12).

Lent by Mr and Mrs Anthony Hubbard, Netley, Hants.

67

67 Seated Man, Orange Background 1959

Oil on canvas, 61½ × 55⅞ in
Coll: Marlborough Fine Art.
Exh: *Premio dell'Ariete*, Galleria dell'Ariete, Milan, May 1959 (no numbers, repr. in colour) as 'Seated Man, Orange Background'; *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (2, repr.) as 'Seated Figure No 2'; *Irish Exhibition of Living Art*, National College of Art, Dublin, August-Sept. 1960 (37).
Repr: *Das Kunstwerk*, XIII, No. 4, October 1959, p. 12.

Lent by Marlborough Fine Art Ltd., London.

68 Lying Figure No 3 1959

Oil on canvas, 78 × 56 in
Coll: Marlborough Fine Art; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Switzerland.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (8, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (20).

Lent from a private collection, Switzerland.

69 Lying Figure No 4 1959

Oil on canvas, 60 × 47 in
Coll: Marlborough Fine Art; Mrs Brenda Bomford; Marlborough Fine Art; private collection, Germany.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (3, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (19).
Repr: *X*, II, No. 1, March 1961, facing p. 25; *Quadrum*, XI, December 1961, p. 56.

Lent from a private collection, Germany.

70 Two Figures in a Room 1959

Oil on canvas, 78 × 55½ in
Coll: Marlborough Fine Art; Mr and Mrs R. J. Sainsbury.
Exh: *II. Documenta*, Kassel, July-Oct. 1959 (Bacon 1, repr.); *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (4, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (30, repr.).
Repr: *Quadrum*, XI, December 1961, p. 54.

Lent by Mr and Mrs R. J. Sainsbury, London.

71 Head of Man No 1 1959

Oil on canvas, 15 × 12½ in
Coll: Marlborough Fine Art; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (11, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (31).

From a series of five small studies of male heads exhibited at Marlborough Fine Art Ltd. in 1960 (11-15).

Lent by Mr and Mrs R. J. Sainsbury, London.

72 Head of Man No 4 1959

Oil on canvas, 19 × 18 in
Coll: Marlborough Fine Art; Mrs Rosemary Peto; Mrs Torquil Norman.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (14, repr. incorrectly as 12); *Critic's Selection*, Arthur Tooth & Sons, June-July 1960 (2, repr.).

From the same series as No. 71.

Lent by Mrs Torquil Norman, London.

70 Two Figures in a Room 1959

73

75

73 Head of Man—Study of Drawing by Van Gogh 1959

Oil on canvas, 24×26 in
Coll: Marlborough Fine Art; Mr and Mrs Harry C. Cooper.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (22, repr.).

A study after a Van Gogh self-portrait drawing of c. 1885 (F. 1378).

Lent by Mr and Mrs Harry C. Cooper, Los Angeles.

74 Pope after Velasquez (Doria) 1959

Oil on canvas, 60½×47 in
Coll: Marlborough Fine Art; Lady Elizabeth Montagu.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (10, repr.).

Another variant after the portrait of Pope Innocent X by Velasquez in the Palazzo Doria, Rome.

Lent by Lady Elizabeth Montagu, London.

75 Sleeping Figure 1960

Oil on canvas, 47×60 in
Coll: Marlborough Fine Art; Lady Jane Willoughby.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (9, repr.); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (34).
Repr: *Arts*, XXXIV, May 1960, p. 20; *X*, II, No. 1, March 1961, between pp. 24 and 25.

Lent by Lady Jane Willoughby, London.

76 Figure in Movement 1960

Oil on canvas, 60×47 in
Coll: Marlborough Fine Art; Lucian Freud.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (27).
Repr: *Quadrum*, XI, December 1961, p. 52.

Lent by Lucian Freud, London.

77 Head of Woman 1960

Oil on canvas, 34×34 in
Coll: Marlborough Fine Art; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (30); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (33); *Arte Britanica no Seculo XX*, Lisbon, 1962 (53).
Repr: *The Star*, 24 March 1960; *The Observer*, 27 March 1960.

This woman also appears in at least two other pictures, 'Head of Woman' 1959 and 'Head of Woman No. 3' 1960.

Lent by Mr and Mrs R. J. Sainsbury, London.

77

78 Head of Man 1960

Oil on canvas, 34×34 in
Coll: Marlborough Fine Art; Mr and Mrs R. J. Sainsbury.
Exh: *Francis Bacon: Paintings 1959-60*, Marlborough Fine Art, March-April 1960 (29); *Francis Bacon*, Nottingham University, Nottingham, Feb.-March 1961 (32); *Arte Britanica no Seculo XX*, Lisbon, 1962 (54).
Repr: *The Listener*, 31 March 1960, p. 582.

Lent by Mr and Mrs R. J. Sainsbury, London.

79 Homage to Van Gogh 1960

Oil on canvas, 34×34 in
Coll: Marlborough Fine Art; T. Richter.
Exh: *Van Gogh Self-Portraits*, Marlborough Fine Art, Oct. 1960 (not numbered, repr.).
Repr: *Quadrum*, XI, December 1961, p. 25.

Painted specially for the Marlborough Fine Art's exhibition of Van Gogh *Self-Portraits*, which also included a few portraits of Van Gogh by other artists. It was based on Van Gogh's 'Self-Portrait with a Pipe' (F. 529), painted in 1889, shortly after he had cut off his ear, but is a free variant and shows him in a different hat.

Lent by T. Richter, Oxford.

79

80

81

80 Reclining Woman 1960-61

Oil and collage on canvas, 78¼ · 55¾ in
Coll: Bought by the Tate Gallery from Marlborough Fine Art Ltd. 1961.

The figure is painted on a separate piece of canvas stuck on to the main canvas. Earlier pictures similar to this are 'Reclining Figure' 1959, 'Lying Figure No. 1' 1959 and 'Lying Figure No. 2' 1959.

The Tate Gallery (T. 453).

81 Small Head on Black Ground No 3 1961

Oil on canvas, 14¼ · 12¼ in

One of four small studies of heads on a black ground painted in 1961.

Lent by the artist.

82 Paralytic Child walking on All-Fours (from Muybridge) 1961

Oil on canvas, 78 · 56 in
Coll: Marlborough Fine Art.

As the title implies, this was suggested by a photograph of this subject by Muybridge.

Lent by Marlborough Fine Art Ltd., London.

83 Seated Man with Turkey Rug 1961

Oil on canvas, 65 · 56 in
Coll: Marlborough Fine Art; J. Sainsbury Ltd; presented by them to the Tate Gallery 1961.
Repr: *Quadrum*, XI, December 1961, p. 53.

The same figure appears in 'Seated Man with Legs crossed' (61½ · 55½ in) also painted in 1961.

The Tate Gallery (T. 459).

83 **Seated Man with Turkey Rug** 1961

84 a b c

81 a-f Six Studies for a Pope I-VI 1961

Oil on canvas, each 60 · 47 in

Bacon's latest series inspired by the Velasquez portrait of Pope Innocent X.

Lent by the artist.

c

d

e

f

e

85 Crouching Nude 1980

85 Crouching Nude 1961

Oil on canvas, 78×56½ in
Coll: Marlborough Fine Art.
Exh: *The 1961 Pittsburgh International Exhibition*, Carnegie Institute, Pittsburgh, Oct. 1961-Jan. 1962 (17).

Lent by Marlborough Fine Art Ltd., London.

86 Woman on Red Couch 1961

Oil on canvas, 78×57 in
Coll: Marlborough Fine Art; Dr Pietro Campilli.
Repr: *Quadrum*, XI, December 1961, p. 55 (in colour).

Lent by Dr Pietro Campilli, Rome.

87 Two Figures 1961

Oil on canvas, 78×57 in
Coll: Marlborough Fine Art.
Repr: *Quadrum*, XI, December 1961, p. 53.

Lent by Marlborough Fine Art Ltd., London.

87

88 Man on Grey Couch 1962

Oil on canvas, 78×58 in
Coll: Marlborough Fine Art.

Lent by Marlborough Fine Art Ltd., London.

88

89 **Red Pope on Dais** 1962

Oil on canvas, 78 × 56 in
Coll: Marlborough Fine Art.

Lent by Marlborough Fine Art Ltd., London.

90 **Three Studies for a Crucifixion** 1962

Oil on canvas, each 78 × 57 in
Painted in March-April 1962.

Lent by the artist.

91 **Figure Turning** 1962

Oil on canvas, 78×57 in
Painted in April-May 1962.

Lent by the artist.

92 **Lucian Freud** born 1922

Francis Bacon 1952

Oil on copper, 7×5 in

Francis Bacon painted a large full-length portrait of Lucian Freud in the same year. The two artists have been close friends for many years.

The Tate Gallery (6040).

92

93 **Roy de Maistre** born 1894

Francis Bacon's Studio 1932

Oil on canvas, 36×30 in

This represents Bacon's studio in Royal Hospital Road, Chelsea, and shows several of his pictures standing against the walls. In these works he can be seen developing away from geometrical abstraction towards a more organic, surrealistic imagery. No paintings of this kind appear to survive.

Lent by Roy de Maistre, London.

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93